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A Farce

IN TWO ACTS,

—BY—

F. L. Cutler.

—x—

—TO WHICH IS ADDED—

DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

—x—

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THE MASHERS MASHED.

CAST OF CHARACTERS.

DAD LARKINS.....*Old man*

DOLLY LARKINS, SUSIE LARKINS.....*His daughters*

CHARLES DULL, AUGUST SHARP.....*The mashers*

POLICMAN.....

DOLPHUS.....*"Cullud chile"*

PS635
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——x——

TIME—15 Minutes

——x——

STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand; L. H., Left Hand; C., Centre; S. E.; [2d E.,] Second Entrance; U. E., Upper Entrance; M. D., Middle Door; F., the Flat D. F., Door in Flat; R. C., Right of Centre; L. C., Left of Centre.

R. R. C. C. L. C. L.

*** The reader is supposed to be upon the stage facing the audience.

The Mashers Mashed.

ACT I.

SCENE I—Street Scene.

Enter, SUSIE *and* DOLLY LARKINS, L.

Susie Larkins. Did you ever see such impudence? Things have come to a pretty pass in this country! A lady can hardly appear on the streets without an escort, without being subjected to insults from some of these so-called lady killers.

Dolly Larkins. Sister, have you noticed those two that have been following us for the last half hour?

Susie. To be sure I have, and that is what called forth the remark I just made.

Dolly. Can't we teach them a lesson in manners?

Susie. An idea, Dolly! Can I depend on you?

Dolly. In regard to those two? (*pointing* L.

Susie. Yes. Let us stop here and allow them to scrape an acquaintance. That will do for the present; then we can arrange our plans for the future, hereafter. What do you say?

Dolly. I'm agreed! So now to commence operations!
(*waves handkerchief over shoulder*

Susie. Dolly Larkins, what are you doing!

Dolly. If we are going to teach school, we must advertise for scholars.

Susie. My heart fails me already.

Dolly. Faint heart never mashed a—

Susie. Dude; but here they come! (*girls stand* R.

Enter, CHARLES DULL *and* AUGUSTUS SHARP, L.

Charles Dull. Our chawmers of the park, by jove! I say Augustus, let's get acquainted!

Augustus Sharp. All right, Chawley! You speak to the ladies.
(*pushes him towards them*

Chas. (*hand on heart*) Be still, fond heart! (*starts across to ladies—comes back*) I say, Augustus, when I get acquainted I'll introduce you.

Aug. All right, Chawley! Go ahead—don't you see the ladies are waiting? (*pushes him across*

Chas. (*comes back*) I say, Aug!

Aug. What's the matter with you? Go on!

Chas. I say, Aug—you're the oldest!

Aug. My dear boy, don't let my age—

Chas. And you're the biggest, and—

Aug. Coward! Shall I speak to the ladies?
Chas. Yes, do—that's a dear fellah!
Aug. All right! (*crosses—comes back*) You'll take no offense?
Chas. Certainly not!
Aug. All right! (*crosses—comes back*) I say, Chawley, what will I say?
Chas. Why, say anything! Introduce yourself!
Aug. Mr. Augustus Sharp?
Chas. And then beg leave to present your friend.
Aug. That's you!
Chas. Yes. Go ahead!

Crosses to ladies—makes elaborate bow—they pay no attention to him. AUGUSTUS *goes back.*

Aug. I say, Chawley, think it's all right?
Chas. Certainly—go ahead! (AUGUSTUS *crosses to ladies—bows*
Aug. Ahem!
Susie. (*suddenly*) Sir!
(AUGUSTUS *rushes back—gets behind* CHARLES
Chas. Here—what's the matter with you?
Aug. I've gone into a decline.
Chas. What's the matter—don't you see the ladies are waiting?
Aug. You speak to the ladies, Chawley; tell them I'm took with the comsumption.
Chas. Consumption?
Aug. Corns—anything!
Chas. Nonsense! Be a man! Don't you see the ladies are waiting for an explanation?
Aug. You explain, Chawley!
Chas. Well, if I must; here goes! (*crosses to ladies*—AUGUSTUS *follows him*) Beg pardon, ladies; my name is Charles Dull.
Aug. And my name is—(CHARLES *hits him in stomach*) By jove!
Chas. Keep still!
Aug. (*hand on stomach*) Be still, fond heart!
Chas. (*to ladies*) We would very much like the pleasure of your acquaintance.
Susie. Our name is Larkins. This is my sister, Dolly. Dolly, Mr. Dull. (*they bow*
Aug. And my name is—
(CHARLES *hits him and motions him to keep still*
Dolly. My sister's name is Susie. Susie, Mr. Dull! (*bowing*
Aug. And my name is— (CHARLIE *shakes him*
Chas. Ladies, I am exceedingly happy to make your acquaintance, (AUGUSTUS *pulls his sleeve*) and—

Enter, POLICEMAN, L., *stands beside* AUGUSTUS *in dignified manner.*

Aug. (*discovers him*) Oh, good Lord! I say, Chawley—
(*rushes off* L.
Chas. And would beg leave to present my friend, Augustus Sharp.

Turns to L.—*discovers policeman—frightened—runs off* L.—*girls laugh and exit*, R. *Policeman looks* L., *then* R.—*exit* R.

Enter, CHARLES, *followed by* AUGUSTUS, L.

Chas. Come on, Augustus, or we'll lose sight of them!
Aug. All right, Chawley; you go ahead!
Chas. No, you go ahead.
Aug. No, you go ahead.

Enter, POLICEMAN, R.

—No, never mind, Chawley! I'll go ahead.
Chas. (*discovers police*) I'll go ahead.

Business for both—exit R., *each trying to keep ahead—Policeman exits* R., *after them. Change to*

SCENE II—Wood, with set hut L. U.. *and old fashioned well curb with wheel and rope*, R. U.

Enter, DAD LARKINS, *from hut.*

Dad Larkins. Well, well! Where can them girls be keeping themselves? Here it is night and they're not here. Where can they be—undoubtedly dilly-dallying along like a couple of young ninnies. Ah, here they come! (*goes back to well*

Enter, SUSIE *and* DOLLY, R.—*cross* L.

Dolly. That Mr. Dull was rather a pleasant appearing young man.
Susie. His friend was much the best looking to my notion.
Dolly. Oh, that is just a matter of taste!
Susie. Dolly Larkins, when a girl gets as obstinate as you are its—
Dad. (*coming forward*) Time to go to bed. (*girls scream and exit into hut*) I'll learn 'em to be out late of nights, galivanting around. The first thing I know they'll be making love to some of them starchy young fellers, and then will allers have some of 'em hanging around here, but I'll start 'em! (*exit into hut*

Enter, CHARLES *and* AUGUSTUS, R.

Chas. That's the house.
Aug. Be still, fond— (CHARLES *hits him*
Chas. Oh, take a tumble!
Aug. What will we do now?
Chas. The first thing to do is to find out which is the young ladies' room.
Aug. And then what, Chawley?
Chas. And then we'll serenade them.
Aug. Aw, yes! I know. (*sing*) "John Brown's body lies—"
Dad. (*outside*) Sic 'em, Tige! Sic 'em, Tige!
(*they exeunt* R.—*running*

Enter, DAD LARKINS *from hut, with stuffed club—looks all around—shakes club—exits into hut.*

Enter, CHARLES *and* AUGUSTUS, *cautiously.*

Chas. Now see if you can keep still.
Aug. All right!

CHARLES *goes to hut and listens at door*—AUGUSTUS *shuffles his feet*—CHARLES *runs to him—frightened.*

Chas. What was that?
Aug. You're scared!
Chas. Keep still! (*he goes to hut*—AUGUSTUS *stands* C.

Enter, POLICEMAN, *stands beside* AUGUSTUS—DOLPHUS *comes on from behind hut and gets on hands and knees behind him.*

Aug. (*discovers policeman*) Oh, I say, Chawley!

Starts back—falls over DOLPHUS—*yells—jumps up and runs off* R., *followed by* DOLPHUS, *laughing and swinging his hat.*

Chas. I say, keep still, can't you? You'll raise the house!
Gives Policeman a push which sends him sprawling—discovers his mistake—rushes off R. *Police starts to yet up.*

Enter, LARKINS *with club—strikes Policeman, who falls—jumps up and exits* R.—*exit* LARKINS *into hut*—CHARLES *and* AUGUSTUS *peek in at* R. 1 E.

Enter, CHARLES *and* AUGUSTUS, R.

Aug. Come on, I say! Who's afraid? (*starts*) What was that?
Chas. That was your heart beating.
Aug. Be still, fond heart! (*hand on stomach*
Chas. Oh, come off! Go take a look around the house.
Aug. Me?
Chas. Certainly.
Aug. All right! (*starts—comes back*) Oh, I say, Chawley—the dawg!
Chas. Never mind the dawg; if he gets after you, that will give me a chance to investigate the house.
Aug. While the dawg's investigating me?
Chas. Yes, go ahead!
Aug. (*starts—comes back*) I say, Chawley—I'm bigger than you are.
Chas. Yes.
Aug. And the house is bigger than the dawg.
Chas. Nonsense—go ahead!
Aug. All right! (*starting business*) I say, Chawley, maybe they've got a father.
Chas. What of it?
Aug. Maybe he's at home.
Chas. Well?
Aug. Maybe he's got a gun.
Chas. Nonsense! (*pushes him*
Aug. Maybe he's on the shoot.
Chas. Go ahead. (*pushes him*
Aug. By jove, Chawley, I've got an idea!
Chas. Well?
Aug. You're the one to go.
Chas. Why so?
Aug. Why you're smaller than I am and if he should shoot, you would be harder to hit and—
Chas. You're scared!
Aug. No, I ain't—I'm just prudent.

Chas. Now if you'll promise me to keep quiet, I'll look around the house.

Aug. All right, Chawley.

CHARLES *goes back of house*—AUGUSTUS *stands a moment, then goes back and sits on well curb*—CHARLES *yells outside, then runs on followed by Policeman with club raised—crosses to* R., *then to* L.

Enter, LARKINS *from hut, with club—strikes at* CHARLES—*hits Policeman and knocks him down—stands over him with club raised to strike.*

Enter, SUSIE *and* DOLLY *same time.* CHARLES *runs to* DOLLY, *drops on knees for protection at her feet. While above is going on,* AUGUSTUS *is dancing up and down, wringing his hands—just as* LARKINS *knocks down Policeman,* DOLPHUS *runs on from back—shoots pistol front of* AUGUSTUS' *face—he yells, steps backward—falls into well—*DOLPHUS *runs to well—*SUSIE *run to well—both look in—hands raised in consternation—picture.*

END OF ACT I.

CURTAIN.

ACT II.

SCENE I—Room at LARKINS.

Enter, SUSIE *and* DOLLY.

Susie. Do you know, Dolly, I am afraid I could mention two girls who, in my opinion have went a little too far in a certain affair—

Dolly. Do you mean in regard to those two mashers that—

Susie. I do.

Dolly. What fun we've had, anyway.

Susie. That's true; but suppose the one that fell in the well should have been killed.

Dolly. But he wasn't.

Susie. But suppose he had not been fortunate enough to catch hold of the well rope as he fell in.

Dolly. But he did.

Susie. And if father should find out that we were the cause of those two swells hanging aroung here so much, I'm afraid it wouldn't be so funny; he would put us under lock and key.

Dolly. Love laughs at locksmiths.

Susie. But they are growing so dreadfully in earnest.

Dolly. And Duffy, the policeman, is in bad humor at the treatment he received at father's hands, and father could not convince him that it was a mistake. (*laughs*

Susie. And, Dolly, I believe that father more than half believes that we were to blame.

Dolly. Let him—who cares? It was fun, anyway.

Susie. (*showing letter*) But about this letter—what's to be done?

Dolly. Answer it, to be sure!

Susie. I am tempted to destroy it, and wash my hands of the whole affair.

Dolly. Why, Susie, when the fun's just commencing? Sister

mine, let's answer the letter, and make an appointment with them; that will do for the present; we can arrange our plans hereafter.

Susie. If I give my consent, it will be with the understanding that this shall be the end.

Dolly. Agreed!

Susie. But about this letter?

Dolly. Answer it and tell them to call this evening.

Susie. Here?

Dolly. Certainly!

Susie. And then?

Dolly. We'll teach them a lesson they won't forget soon.

Susie. And, Dolly, we must try and see Duffy and explain matters to him, or he'll make trouble for somebody.

Dolly. We can soon get him—oh!

Policeman crosses stage from R. 1 E.—*exits* L.—*has club in one hand and warrant of arrest in the other.*

Susie. There, my worst fears are realized.

(*Policeman comes on—goes off* L. *again*

Dolly. What can he be doing here?

DOLPHUS *runs out* L., *by* LARKINS *and Policeman—all of them run off* R.

Susie. Your question is answered and nothing remains but an explanation to father and the policeman.

Enter, DOLPHUS, R., *runs across to* L., *then back to* C.—*stands still.*

Enter, POLICEMAN, R., *dragging* LARKINS *by collar. As they are coming on,* SSIUE *whispers to* DOLLY—*they go to policeman, one on each side of him—look up at him smiling—take policeman's hand from* LARKINS' *shoulder.* LARKINS' *runs off* L.—*policeman looks from one to the other very sternly—then a sickly grin spreads over his face.*

SCENE II—Street.

Enter, CHARLES *and* AUGUSTUS, R.

Aug. I say, Chawley, what did the letter say?

Chas. The girls agree to our request and wish us to call this evening.

Aug. What did they say to our powposal of mawridge, Chawley?

Chas. Why they didn't say anything, only that they would comply with our request.

Aug. What was that, Chawley?

Chas. Don't you remember? I wrote them that if they were willing to accept us for better or worse, to each wear a bow of ribbon in their hair; Dolly, if she accepts me is to wear a bow of blue, and Susie is to wear red. So cheer up—we'll soon know our fate! We are to call this evening; their father will be away.

Aug. And the dawg?

Chas. Oh, nonsense!

Aug. He's liable to get too intimate on short acquaintance.

Chas. You idiot!

Aug. Me? Idiot? Our friendship ceases—consider yourself challenged to mortal combat.

Chas. Wait till I explain.

Aug. Proceed!

Chas. Dolly, if she accepts me, is to wear a bow of blue in her hair.

Aug. And Susie wears her red hair.

Chas. Red ribbon!

Aug. Red ribbon?

Chas. Oh, bosh—come on! (*exit* R.

Aug. And Dolly wears her blue hair. I say, Chawley!

DOLPHUS *runs on* L., *sticks him with pin—he jumps and yells.*

—Oh, Lawd, Chawley! (*exit* R.—DOLPHUS L.

SCENE III—Room at LARKINS.

DOLLY *and* SUSIE *discovered.*

Susie. Dolly, now that the time is close at hand, my heart fails me.

Dolly. Why the fun's just commencing.

Susie. I won't back out now; but to-night will see the closing act of our flirtation, and I hope it may be the means of teaching those two swells a lesson they won't forget soon.

Dolly. We'll frighten them out of their wits; but, Susie, it took coaxing before I could get father, Duffy and Dolphus to consent to assist us.

Susie. And they'll be on hand.

Dolly. They're in the other room now, smoking and having a good time; but where is our ribbon? Here it is! (*producing it*) I was to wear the blue and you the red; so we'll just reverse it. (*they put on ribbon*) Cheer up, Susie—

Aug. (*outside*) I say, Chawley!

Dolly. Hush—here they come!

Susie. Well, the interview will be short—

Dolly. And sweet—

Susie. And right to the point.

Enter, DOLPHUS, R.

Dolly. Places, everybody! (*exit* DOLPHUS, R.

Enter, CHARLES *and* AUGUSTUS, L.

Dolly. Welcome!

Susie. Welcome!

The girls hold out hands in greeting—boys rush to them—discover the ribbons changed—both start back—CHARLES *turns and goes up* R.

Aug. I say, Chawley! (*goes back to him*) Confound it! I've forgot my color. Are you red or am I—

Chas. Don't trouble me.

Aug. What's my color?

Chas. I'm blue.

Aug. So am I!

In the meantime, the girls change ribbons—AUGUSTUS *discovers change and runs to* CHARLES, *turns him around, points—both smile and dance—then run to girls with arms extended*—CHARLES *to* DOLLY, *and* AUGUSTUS *to* SUSIE. *As they start to embrace them, girls slip under their arms, and same time* LARKINS *steps in* L. *and policeman* R. *2d groove—they embrace them instead of girls—both start back frightened—stagger back with backs together—drop canes.* DOLPHUS *runs on from* R.—*flours them both.*

Aug. I say, Chawley! *(all laugh—quick curtain*

THE END.

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SYNOPSIS OF EVENTS.

ACT I. *Scene 1st*—Laurel Court, England. The appeal and refusal. The whip. Threat. Curse of Pheelim O'Rooke. The hunting party. Hugh Carlton. A dangerous servant. Song, "Bryant Olin!" The accident. Mrs. Carlton and Olin. *Scene 2d*—Pheelim O'Rooke. "Revenge is sweet!" *Scene 3d*—Death of Lord Carlton. "Pheelim O'Rooke it was!"

ACT II. *Scene 1st*—Bryant Olin and Hugh. A perilous undertaking. Hugh in danger. *Scene 2d*—Attempt to kidnap Hugh frustrated by Bryant. A cowardly blow. *Scene 3d*—Mrs. Carlton at home. News of Hugh. Despair. The promise. *Scene 4th*—On the coast. Bryant Olin as a detective; disguises as a fiddler, and meets the gang. *Scene 5th*—Biddy McGee, the "Island star." Hugh and Pheelim. "Caged at last!" The idiot boy. The wreck. Bryant Olin finds Hugh, and is discovered by Biddy, who gives the alarm. *Scene 6th*—Woods. Escape of Bryant.

ACT III. *Scene 1st*—America. Hugh as newsboy. Ira Colton, a friend. *Scene 2d.*—Office of Ira Colton. Hugh as Peter Donelli. Olin in America, in search of Hugh." *Scene 3d*—The den. Pheelim and Peter. Peter tells his adventure. *Scene 4th*—Grog shop. Peter and Bryant. Bar-room fight. *Scene 5th*—The den. Peter and O'Rooke. Capt. Lennox. Peter's illness. Suspicions. Trouble ahead. A plan. O'Rooke drunk. Capt. Lennox carries off Hugh. Bryant in search of Hugh. "Too late!" Mrs. Donneyhue. The curse.

ACT IV. *Scene 1st*—Club room. News of Hugh's escape. Lennox and Clemment to the rescue. *Scene 2d*—Hugh escapes from window. Capt. Lennox and Clemment. The arrest of Capt. Lennox. *Scene 3d*—Capture of Hugh by O'Rooke. *Scene 4th*—The den. The bargain. Song. Rescue of Hugh. Death of O'Rooke. Meeting of mother and son. End of the Curse of Pheelim O'Rooke.

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SYNOPSIS.

ACT I. *Scene 1st*—Home of Judge Dean—Mrs. Warren meets her son, Will Warren, (*alias* Frank Hayes) whom she has not seen for years—Nora and her boy lover—Interview between Ralph Monksly and Frank—A plan to get rid of Mrs. Warren—The "shadow"—Nora and Frank—The "ghost." Caesar Orangeblossom—Lost papers—Felix Bolton, the detective, on the trail. *Scene 2nd*—Caesar visits the office of Ralph Monksly—The drugged wine—"Caught in his own trap"—The quarrel—Dr. Radcliff—The bargain closed.

ACT II. *Scene 1st*—Judge Dean and the dectective Bolton—Frank's villainy exposed to the Judge. *Scene 2nd*—The lunatic asylum—An answer to the advertisement—"H-a-n-k Hank F-i-n-n Finn—Hank Finn—Hank and the dog—Mrs. Warren, an inmate of the asylum—The brutal doctor—Rescue of Mrs. Warren by Hank.

ACT III. *Scene 1st*—The proposal—Judge Dean's request of Nora—Nora refuses Frank—His anger and threat—Legal papers—An English fortune—Mrs. Warren's decision—Abduction of Nora—The detective to the rescue. *Scene 2nd*—Nora in the asylum—Escape of Nora—Death of Dr. Radcliff—Papers found.

ACT IV. *Scene 1st*—Barney O'Toole in possession—He discovers a plan of robbery—The detective as a Dutch peddler—Frank and Ralph recognize him, capture and confine him in trunk—Barney releases him—The robbery—Death of Ralph—"I have kept my oath!"—*Scene 2nd*—Frank's villainy exposed—Barney, the rightful heir and son—Shadowed—The criminals to justice—Happy ending.

Two Aunt Emilys; or, Quits.

A Farce in 1 Act, by Martie E. Tibbets, for 8 female characters. This is an excellent little farce, consisting of light comedy, easy acting, racy dialogue and a good moral.

SYNOPSIS.

Quarrel between Dinah and Biddy. Aunt Emily, whose money the girls are trying to get. Mrs. Morton and the telegram. Dismay of Helen and Grace. Dinah lays down the law. Onions and cayenne pepper. Arrival of Belle Morton and her teacher, who is the rich Aunt Emily. Belle's joke on Aunt Emily. The long unheard of sister found. Belle's joke on the girls discovered. The poor Aunt Emily secures a home. Belle gets even and calls it "Quits."

THE COMMERCIAL DRUMMER.

A Drama in 3 Acts, by Thorn Melross, for 6 male and 2 female characters. This piece is immense. It is printed from the author's original manuscript, and has been produced with great success by the American Theatre Co.

SYNOPSIS.

ACT I. Home of the late Richard Marlow. Interview between Frank Ross and Lawyer Dudley. The pious deacon and Verda Miller. Reading the will. Joe's dog collar. Richard Marlow, the false heir. The child of the Dark Continent in trouble. Three villains. "Ten thousand to silence my tongue!" Zadie, the deserted wife of John Dudley. An attempted murder. Joe's little "barker" interferes. Deacon and Joe. Frank and Verda; his resolve to become a "Commercial Drummer." Zadie gives Verda a home. Mr. Dudley's proposal to Verda, and the misunderstanding. Murder of Deacon Foote, and Frank accused. The struggle, "life or death!"

ACT II. Zadie, Verda, and the tramp. "Painted benches." "My kingdom for some soup!" Booth and Zadie. Attempted murder of Zadie; Ashtor, the tramp interferes, and makes Dudley hand over a "William." Booth and the Indian. Too much beer. The stolen will. Joe in the barrel. Target shooting. Verda's refusal to marry Dudley. Abduction of Verda, and Joe knocked down.

ACT III. Ashtor and Booth. Corn plasters; "There's millions in them!" Olie, the Swede. Zadie, the Census taker. Two "bummers!" Rescue of Verda by Zadie. Frank discovered by Richard, as Booth. "He must die!" A job for Olie. "In the soup!" Hot and cold boxes. Olie and Booth to the rescue of Zadie. Explanations. A new version of McGinty. A love scene. Capture of Verda. Supposed death of Booth. Fright and death of Dudley. Capture of Richard. Frank and Verda secure the fortune at last. Zadie avenged and the "Commercial Drummer" sells corr plasters no more.

THE Intelligence Office.

An original Ethiopian Sketch in 1 Scene for 3 male characters—as produced at Tony Pastor's Opera House. This sketch is extremely ludicrous—costumes modern—time in representation 15 minutes.

DUTCH JAKE; or, True Blue.

A Drama in 3 Acts, for 4 male and 3 female characters.

SYNOPSIS.

ACT I. Home of Major Fay in Virginia—Iron mines—Mrs. Fay and the Major do not agree—Maude Allen, the waif, finds a home—Harry Thurle and Ella Fay—The proposal—Henry Crinley, agent for mining company—Jake Schneider "a fresh arrival."—The sale. Five thousand dollars missing—Jake accused—"I tinks I peen der cock of der valk!"

ACT II. Jake and Ella—Harry Thurle missing—Jake, "I vill finds him pooty quick now!"—Crinley and Ella—Jake protects Ella—The goose pond—Maude tells Major Fay of Crinley's treachery—Plan to abduct Ella, frustrated by Maude—Jake Schneider's dream and rescue of Harry—Ella leaves home—Crinley discovers Maude, his wife—Shows his hand—Jake appears and prevents murder—"I peen not afraid of dot cowyard man!"—Major Fay and Crinley—The insult—Kettle of hot water—Jake on deck.

ACT III. Crinley and Major Fay—The vigilance committee—Harry and the pocket-book—Maude Allen's story—Storm—A dark night's work—An attempt to murder Major Fay—Crinley shoots and wounds Harry—Jake shoots Crinley—His dying confession—Maude finds a brother in Harry—Dutch Jake, and happy ending.

PENN HAPGOOD.

A Drama in 3 Acts, for 10 male and 3 female characters

SYNOPSIS.

ACT I. *Scene 1st.*—School-house—Penn and Carl—The threat—Foot-race between Carl, Dan and Jim—Penn's defense—"Hang him! hang him!"—Carl to the rescue—Tar and feathers. *Scene 2d.*—Interview between Sprowl and Bythewood. *Scene 3d.*—Toby—Virginia and her father—Toby frightened—"De debble will git me, suah!"—Arrival of Penn—Toby—"I'se a master han' to pick geese!"—Gus Bythewood, his Southern sentiments—Salina—"I am not a rebel!"—Mrs. Sprowl, the "lone widder," interviews Penn. Mr. Villars threatened—Virginia intercedes—"We'll give the Yankee three days to leave the country."—Carl and Dan—"They mean to kill Penn"—Escape of Penn.

ACT II. *Scene 1st.*—Penn about to be hung—"Death, rather than a rebel!"—Carl saves Penn, by enlisting—Arrest of Mr. Villars and Stackridge—Virginia discovers Bythewood's treachery. *Scene 2nd.*—Prisoners in the guard-house—The secret passage—Carl on guard—Escape of prisoners with Carl. *Scene 3d.*—Home of the Villars—Toby's opinion—Virginia missing—Lysander and Salina—"Terrible news"—Toby as a bootjack—"Toby shall not be whipped!" "Fire! fire!"

ACT III. *Scene 1st.*—Lysander and Silas—A plan to compel Mrs. Stackridge to reveal the cave where her husband is—*Scene 2nd.* Mrs. Sprowl, the "lone widder" visits Mrs. Stackridge's home—arrival of Dan and Jim, who mistake her for Mrs. Stackridge—the whipping—Lysander arrives—"Scoundrels, you have whipped my mother!" *Scene 3d.*—Carl and Toby prisoners—Carl saves Toby a whipping—Carl leads the way to the cave. *Scene 4th.*—Cave—Penn and Virginia—Carl and Toby, with Lysander a prisoner—Escape of Lysander, and attempt to capture party at cave—Repulse and victory—Death of Bythewood and Lysander—Passport to the North.

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